



WHITE'S EDITION

1032

TWELVE

CHARACTERISTIC

PIECES

FOR

VIOLIN

With Accompaniment for

PIANO.

BY H. LÉONARD.

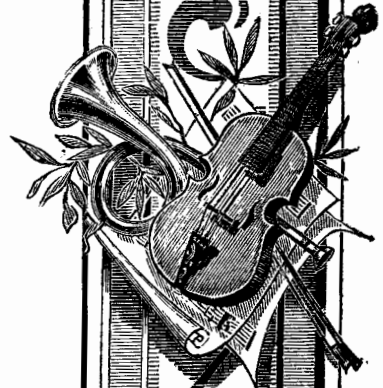
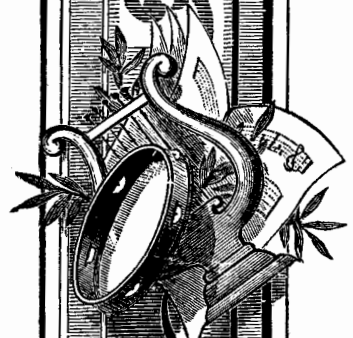
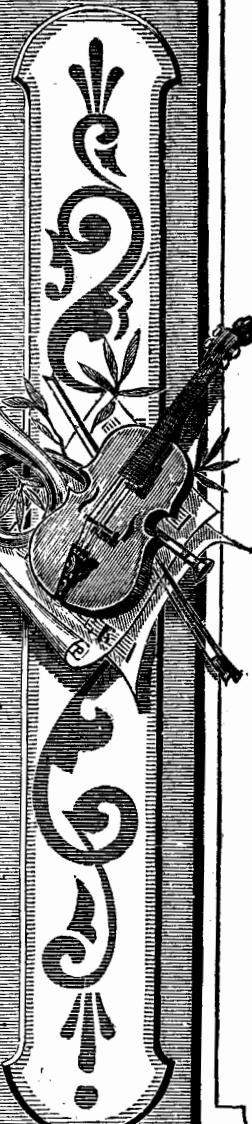
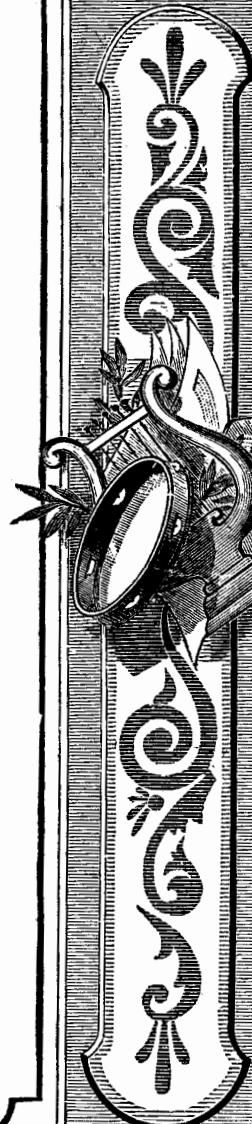
Op. 57.

EDITED BY

CHARLES N. ALLEN.

- Contents—First Series.
- I. The Captive.
  - II. Gigue.
  - III. Sadness.
  - IV. The Old Amateur.
  - V. Evening Prayer.
  - VI. Waltz.

- Contents—Second Series.
- VII. The Two Turtle Doves.
  - VIII. In a Dream.
  - IX. Pastorale.
  - X. Scherzino.
  - XI. To a Star.
  - XII. Perpetual Movement.



BOSTON,  
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Al dolce-guidami, Come l'aurette placide,  
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Cenerentola,  
Fleuve du Tage. La Romanesca,  
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# TWELVE CHARACTERISTIC PIECES

for  
VIOLIN and PIANO.



2d. Series.

## THE TWO TURTLE DOVES.

N<sup>o</sup> 7.

H. LÉONARD. Op. 57.

Edited by CHAS. N. ALLEN.

Andante con moto.

*p* *tranquillement*

VIOLIN.

Andante con moto.

*p*

Piano.

*p*

*dim.*

*p* *sec.*

*sec.*

*sec.*

M  
210  
211  
212

The first system of musical notation consists of three staves. The top staff is a single melodic line with eighth and sixteenth notes, some beamed together. The middle and bottom staves are piano accompaniment, featuring chords and rhythmic patterns in the right and left hands respectively.

The second system continues the musical piece with similar notation. It includes a melodic line with various intervals and a piano accompaniment with harmonic support.

The third system of musical notation shows further development of the melody and accompaniment. The piano part includes some more complex chordal structures.

The fourth system of musical notation includes a dynamic marking 'p' (piano) at the end of the melodic line. The piano accompaniment continues with consistent rhythmic patterns.

The fifth system of musical notation features a section marked 'sec.' (second ending). It includes first endings marked with the number '1' and a final dynamic marking 'p'.

# THE DREAM.

## No 8.

VIOLIN.

PIANO.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has four flats. The tempo/mood marking *dolcissimo* is placed above the treble staff.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has four flats. The dynamic marking *pp* is placed below the grand staff. The dynamic marking *p* is placed below the treble staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has four flats. The tempo/mood marking *dim.* is above the treble staff, and *rall.* is below the grand staff. The tempo marking *a tempo* appears twice, once above the treble staff and once below the grand staff. The dynamic marking *ppp* is placed below the grand staff.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has four flats. The tempo/mood marking *Religioso.* is above the treble staff. The dynamic marking *p* is placed below the treble staff. The tempo marking *an poco piu vivo* is placed above the grand staff. The dynamic marking *p* is placed below the grand staff.

The first system consists of three staves. The top staff is a single treble clef staff containing a melodic line with various ornaments and slurs. The bottom two staves form a grand staff, with the upper staff in treble clef and the lower staff in bass clef, providing harmonic accompaniment.

The second system continues the piece. The top staff begins with the instruction *espress.*. The grand staff below features dynamic markings of *p* (piano) in both the upper and lower staves, indicating a softer volume.

The third system shows further development of the musical themes. The grand staff includes dynamic markings of *pp* (pianissimo) in both the upper and lower staves, marking a section of very soft playing.

The final system on the page includes tempo changes. It starts with *rall.* (rallentando), then shifts to *a tempo* (return to tempo). The grand staff features dynamic markings of *ppp* (pianississimo) in both staves. The system concludes with the word *Fine.* at the end of the bottom staff.

# PASTORALE.

## Nº 9.

VIOLIN.

Andante.

PIANO.

Andante.

*dolce*

*dolce*

*simplement*

*p*



First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line begins with a fermata and a *f* dynamic marking. The piano accompaniment features a complex texture with triplets and a *mf* dynamic marking.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment includes a *p* dynamic marking and a triplet in the right hand.

Third system of musical notation. The piano accompaniment features a *p* dynamic marking and a triplet in the right hand.

Fourth system of musical notation. The vocal line concludes with a *pp* dynamic marking and a triplet. The piano accompaniment features a *dim.* dynamic marking and concludes with a *Fine.* marking.

# SCHERZINO.

## Nº 10.

VIOLIN. Allegretto non troppo. (♩ = 138)

PIANO. Allegretto non troppo. (♩ = 138)

*p* *leggerement*

First system of musical notation, featuring a treble staff with a melodic line and a piano accompaniment in the bass staff. The key signature has two flats, and the time signature is 3/4.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *f* and *f animato*.

Third system of musical notation, featuring a change in key signature to three flats. It includes the tempo marking *Piu vivo. (♩ = 84)* and the mood marking *appassionato*.

Fourth system of musical notation, continuing the piece with a dynamic marking of *mf*.

Fifth system of musical notation, featuring a dynamic marking of *p* (piano).

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music begins with a melodic line in the treble and a rhythmic accompaniment in the bass. Dynamic markings include *p animato* and *cresc.* in both staves.

The second system continues the piece. It features a more complex texture with rapid sixteenth-note passages in the bass line. A dynamic marking of *f* (forte) is present in the upper staff.

The third system shows a continuation of the melodic and rhythmic themes. The bass line remains active with steady eighth-note patterns.

The fourth system features a melodic line in the treble that becomes more intricate. Dynamic markings include *p* (piano) and *cresc.* in both staves.

The fifth system concludes the piece with a melodic line in the treble that slows down. A dynamic marking of *rall.* (rallentando) is present in the upper staff.

Tempo I.

Tempo I.

*p*

*p*

*p*

*p*

*p*

*f*

*ff*

Violin part: *V*, *f*

Piano part: *f*, *Fine.*

# TO A STAR.

## N<sup>o</sup> 11.

Assez lent. (♩ = 66)

VIOLIN. *ppp* *dolcissimo* *pp*

Assez lent. (♩ = 66)

PIANO. *ppp* *dolcissimo*

First system of music. Treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and sixteenth notes. The piano accompaniment features chords and arpeggiated figures. A *cresc.* marking is present in both the treble and bass staves.

Second system of music. Treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody continues with a *cresc.* marking. The piano accompaniment includes a *pp* marking. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Même mouvement.

Third system of music. Treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is marked *p*. The piano accompaniment is marked *pp*. The system concludes with a double bar line and a key signature change to one sharp (F#).

Fourth system of music. Treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody features a *V* (crescendo) marking. The piano accompaniment is marked *pp*.

*dolce*

Fifth system of music. Treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is marked *dolce*. The piano accompaniment features chords and arpeggiated figures.

dim. *rall.* *p*

Tempo I. *ppp*

*ppp*

*mf* *dolce*

*pp* *p* *pp*

*p* *pp* *rall.* *pp* *pp* *rall.* *Fine.*



# PERPETUAL MOVEMENT.

## No. 12.

VIOLIN. *Allegro. (♩ = 152)*  
*p* *cresc.* *f*

PIANO. *Allegro. (♩ = 152)*

*leggier*  
*p*

*p*

*cresc.* *f* *p*

*cresc.* *f* *p* *p*

*cresc.* *f* *ff*

*cresc.* *f*

Musical notation for the first system, featuring a treble clef staff with a melody and a grand staff with piano accompaniment. The melody starts with a forte (*f*) dynamic.

Musical notation for the second system, continuing the melody and accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

Musical notation for the third system, continuing the melody and accompaniment. Dynamics include forte (*f*) and diminuendo (*dim.*).

Musical notation for the fourth system, continuing the melody and accompaniment. The melody features accents and a flat sign.

Musical notation for the fifth system, concluding the piece. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*). The system ends with "Fine." markings.



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226 WASHINGTON ST.

M  
222  
L58A

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for  
VIOLIN and PIANO.

2d. Series.

## VIOLIN.

No 7.

### THE TWO TURTLE DOVES.

H. LÉONARD. Op. 57.

Edited by CHAS. N. ALLEN.

Andante con moto.

*p* (*tranquillement*)

*p* *dim.* *psec.*

*p* *pp* *Fine.*

# THE DREAM.

## No. 8.

Andante. *(avec sourdine)*

*ppp*  
*(Mysterieusement)*

*ppp*

*dolcissimo*  
*pp*

*dim.* *rall.* *a tempo*  
*p* *p* *ppp*

*Religieusement*  
*un poco piu vivo*  
*p*

*espress.*

*Tempo I.*  
*rall.* *ppp* *rall.* *Fine.*

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The tempo is marked 'Andante' with the instruction '(avec sourdine)'. The initial dynamics are 'ppp' (pianissimo) and the mood is '(Mysterieusement)'. The score features various articulations such as slurs, accents, and fingerings (1-4). There are several triplet markings. The dynamics fluctuate, including 'pp' and 'dolcissimo'. A section marked 'Religieusement' begins with a 'p' dynamic and 'un poco piu vivo' instruction. The piece concludes with a 'Tempo I.' section, marked 'rall.' and 'ppp', leading to a 'Fine.' ending.

# Nº 9.

# PASTORALE.

Andante. Piano dolce  
 (semplement)

*f restez*  
*dolce*  
*p 3*  
*p 3*  
*pp*  
*Fine.*

# Nº 10.

# SCHERZINO.

Allegretto non troppo. (♩ = 138)

*p legerement*  
*p*  
*cresc*  
*restez*  
*restez*  
*p*  
*f*  
*restez*  
*animato*

Piu vivo. (♩. = 84)

*appassionato*

*p* *cresc.* *panimato* *cresc.*

*f* *appassionato*

*pointe* *cresc.*

*f* *restez* *rall.*

Tempo I.

*p*

*p* *cresc.* *restez*

*p*

*f*

*Fine.*

# TO A STAR.

## N<sup>o</sup> 11.

Assez lent. (♩ = 66)

*dolcissimo*

Même mouvement.

Tempo I. *dolce*



# PERPETUAL MOVEMENT.

## № 12.

Allegro. (♩ = 152)

The musical score consists of seven staves of music in 2/4 time. The first staff begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second staff starts with a forte (*f*) dynamic and features a decrescendo (*dim.*) leading to a piano (*p*) dynamic, with the instruction *p leggiero*. The third staff continues the melodic line. The fourth staff includes a decrescendo (*dim.*) and a piano (*p*) dynamic. The fifth staff features a forte (*f*) dynamic. The sixth staff includes a decrescendo (*dim.*) marking. The seventh staff begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The music is characterized by continuous eighth-note patterns and various articulations such as slurs and accents.

